

FAN KNOWS NOTHING OF MOVIE ROOM

All the laymen or average theatergoers know about picture projection in the theater is "that they come from a little room somewhere 'up there' with little holes in the front." Aside from that they do not care only that the light is good. In event the screen goes dark for an instant, they will glance ferociously toward the little room, and if the light and picture is not forthcoming in the next few minutes they will proceed to do a toe-shimmy on the floor.

Let's take a little trip to the little room for a little more knowledge of its workings.

In the rear of the auditorium, high above the upper floor are a few holes in the wall that would be overlooked by the average person as having no significance, but this is really the projection room. These holes have been bored through a wall of fireproof brick to permit the rays of light to shine on the screen, a great distance away. This is one of the many innovations that make the construction of Loew's State theater.

Now let us take a little trip behind these "holes." First we come into a spacious room, and the first thing we see is a massive machine, tilted in a peculiar position. Then we suddenly see another. We immediately ask, "Why two?" It never dawned upon us until we have been told that the film feature of today consists of five, six or seven reels, and a projector can only run one reel at a time. Then we are told that the machine in operation the other is ready to project the next reel, which eliminates the breaking up of the film, as in the days of yore. "Ah!" say we, "quite a clever idea."

This interesting disclosure having wrought up our curiosity to a high intensity, our eyes began to roam about and we noticed a peculiar electrical device on the floor which we learned is called a rheostat. Inquiring as to the functions of this instrument, we were advised that it controls the amperage of electrical current. Then we took another look around the room and noticed that it did not contain an article that could be destroyed by fire. The wall facing the street contained three immense windows that allowed for proper ventilation. We also learned from our guide that in the event of an emergency, and a strip of film did catch on fire, nothing could reach the theater, but the smoke would pour out through the ceiling ventilators and the windows. We could not help but even imagine how a fire could possibly originate, as everything was built of either steel, brick, asbestos or tile. We readily assured ourselves that when our official visit is over, and we become members of the audience, we could enjoy the performance with ease, for in our mind the possibility of fire in Loew's State theater is absolutely eradicated.

"Step this way, please," said our guide, as he led us to a room adjoining the booth of mystery. "This is where all film is handled. That is, after each reel has been shown, it must be rewound, so that it can again be projected. These steel lockers are where the films are always kept, thus insuring the highest degree of safety." Again we looked with searching eyes, but failed to discover anything that could possibly burn.

As we slowly walked along, we soon found ourselves in a little room, adjoining the other, where the operator, or projectionist, and his assistant keep their personal belongings, such as hats, coats, sweaters, etc. We were led to understand that these articles were kept in this room only, while the owner was on duty in the others adjoining, but never can they be removed into the booth proper or the rewinding room. This really impressed us. We felt that if all public institutions made use of these precautions, our fire department could resign.

One of our party looked at his watch. "My!" he exclaimed, "it's late and my wife will be all upset." Then he smiled. "But," he continued, "when she hears where I have been, and she learns all that I have learned, I'll bet I get two portions of anything I ask for at dinner tonight." We nodded and led by him, we left the theater and proceeded to our home.

"NAUTCH" DANCES IN LYTEL'S NEW FILM FOR STATE

In "The Price of Redemption," Bert Lytel will make a distinct departure from his customary roles, widely varied as they have always been. At the opening of the picture he will portray a British soldier; then he appears in turn, a London gentleman, a dope fiend, and finally a regenerated man.

The picture calls for many scenes in native East Indian towns, and in order to obtain unassailable atmosphere for the settings, A. W. Alley, the technical director, called to his assistance Dr. H. R. M. Maddock, a retired officer of the Indian army. The remarkably realistic sets finally conceived and constructed are exact reproductions of the original places in Akbar, India.

A throne room, used in the last episode in the picture, is in exact similitude to the Diwan-i-Aam, or Hall of Public Audience in the palace of Udajpur, Rajputana. In this room are important scenes between Mr. Lytel and Edward Cecil, who enacts the Rajah and villain of the photograph. Mr. Cecil's costume is in every detail a copy of that worn by Rajah of Bhawalpur at the coronation durbar at Delhi in 1912.

Leo Madison in "The Price of Redemption," plays the part of the Rajah's English mistress, a girl who through an embittered heart loses for a time her perspective of life's true values. The gorgeous jeweled costume she wears was furnished by Mrs. Maddock, who with her husband was a frequent guest at the various native courts where she had access to the privacy of the Zenanas, a privilege extended to very few European women.

The East Indian dance of legend, the "nautch," is rarely seen in its best light by the average European. East Indians explain this on the grounds that for public display the nautch is danced by girls who are no longer young and in order to hide such vanishing charms as they once possessed find it necessary to swathe themselves in voluminous skirts and bodices.

The beauty and rhythm of the real nautch, however, and the loveliness of the true nautch-girl can be witnessed only by those having the "open sesame" to the private portions of some reigning chief's palace.

TYPHOON DRIVES TO COOL STATE

Mammoth Propellers Generate Pure Breezes During All Seasons.

In the construction of the equipment of Marcus Loew's State, one of the most important features is the method of ventilation by the Typhoon Cooling and Ventilating System, similar to that in other Loew theaters throughout the country.

The Typhoon system of cooling and ventilating is based upon the simple laws of nature, it having been demonstrated a long time ago by Ernest Glantzberg, patentee of the Typhoon system, that it was possible to maintain absolute comfort in theaters under the most adverse weather conditions throughout the warmest portions of the United States, providing air is supplied into these theaters at a sufficient velocity. This principle is carried out to the letter by the Typhoon cooling system, which delivers cool air to the audience with an air motion of sufficient velocity to break up the aerial envelope surrounding the body, thus allowing a natural dissipation of the excess heat generated by the body.

Not so long ago, several tests were held in Chicago under the personal direction of Chicago's chief of ventilation. These tests were conducted under actual working conditions with numerous subjects, and varied conditions of temperature and humidity. It was proven by these tests that the Typhoon system of cooling and ventilating is far superior in every way to other methods.

Wherever the construction of the theater permits the Typhoon cooling and ventilating apparatus is installed on the roof, and by this means is enabled to draw pure fresh air from high above the dirt and dust of the street, and blow it down through grill in the ceiling of the theater, where it passes over the audience both in the orchestra and balcony with sufficient velocity to maintain a steady breeze, the air finally passing out at the rear of the theater, through the opening doors or other exits. So completely does this system renovate the air in the theater that it requires only one minute to completely change the entire atmosphere.

The Typhoon equipment installed in the State theater comprises two No. 28 and one No. 21 Typhoon Twin Sets, and one No. 112 Typhoon Single Set—the twin sets being installed in the attic space, above the theater, and the single set on the roof.

The accompanying cuts will give some idea of the great size of the Typhoons used.

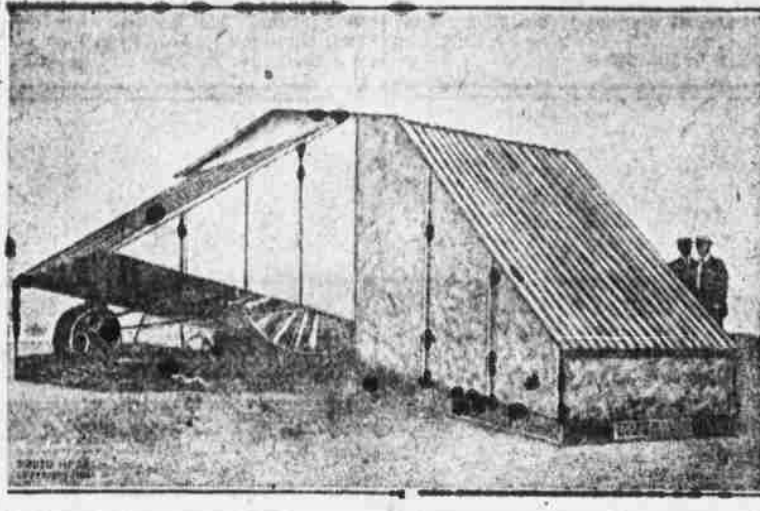
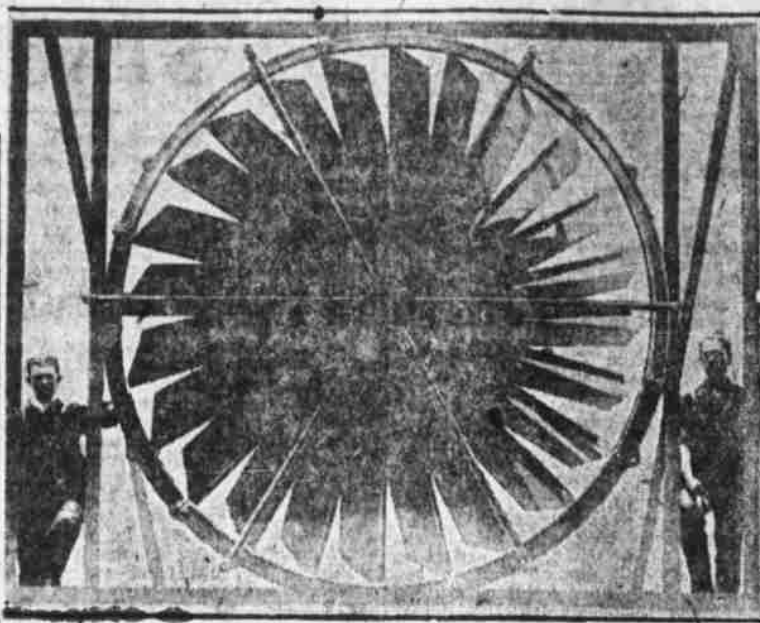
During the winter months, perfect ventilation may also be maintained by simply reversing the operation as carried on in the summer, thus drawing out the foul air.

For heating purposes, the process is likewise very simple, being very much the same operation as that which cools the theater. The air, before passing into the theater is forced through a heating chamber. Thus, when it reaches the audience it is of a sufficiently warm temperature to make all parts of the theater comfortable.

So popular has become this method of cooling, ventilating and heating that practically all the big new houses being built throughout the South are installing Typhoons. It is not only economical in its operation, but it is absolutely reliable, very little attention being needed to keep the apparatus in perfect running order.

The old days of stuffy theaters have passed. Movie fans have long ago demanded better pictures, and along the same lines, are now

Typhoons Assure Ventilation



demanding a better equipment in the theaters.

The Typhoon Fan company, of 345 West Thirty-ninth street, New York city, manufacturers of the Typhoon cooling and ventilating system, has representatives in practically every large city in the country. Its business has so increased during the past year that it has been compelled to establish new factories in New York, New Orleans and Chicago, from where it is sending out forces of salesmen and engineers to solve the different ventilating problems of exhibitors in every locality.

Scenic Success To Be Shown Here

Chester Pollard Brothers, producers of the well-known success, "Mardianna Wireless," and "A Millionaire For a Day," will present their latest musical scenic success, "On Manila Bay," at Loew's State Thursday, Friday and Saturday.

"On Manila Bay" is a masterpiece of electrical panorama ingenuity. The action takes place, as the title indicates, on the beach of Manila bay, and the humorous little story is intermingled with clever songs and dances, portrayed by six talented principals, headed by the likable young chap, Teddie McNamara, whose antics and fun you are bound to enjoy.

Throughout the act waves are in motion, great steamships pass in and out of the bay, with smoke issuing from their funnels. Features of the scenic end of the act are an exact reproduction of the Battle of Manila bay, a comedy fishing expedition and the arrival and departure of miniature mechanical form of the different characters who appear on the stage. The plot is full of up-to-the-minute humor, relating the troubles of a fellow posing as a guide to an English duke, his daughter and party of guests who are touring around the world.

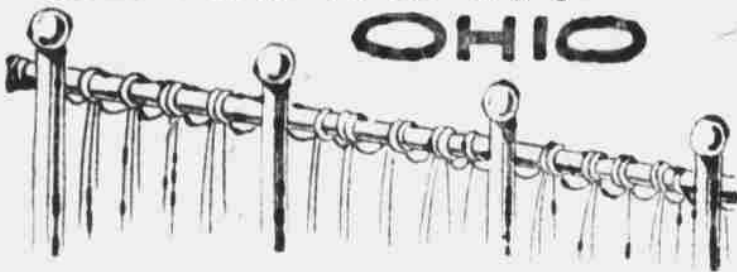
HERE TO RUSH LYCEUM WORK

Practically an assurance that Loew's Lyceum, entirely redecorated and recarpeted, will open on schedule time, Oct. 24, under its new policy of exclusive first-run feature pictures, Lionel H. Keene, assistant to E. A. Schiller, general representative, Loew's Southern and Southwestern circuits, will remain in Memphis until the doors are open.

In addition to the new decorations and carpet, the Lyceum will have new lighting fixtures, as well as a magnificent stage setting, as a fitting background to the policy planned.

When you visit Loew's State take your time and look about, because you can buy a lot of things with \$1,000,000.00 (enough ciphers), and you'll miss something—so take your time.

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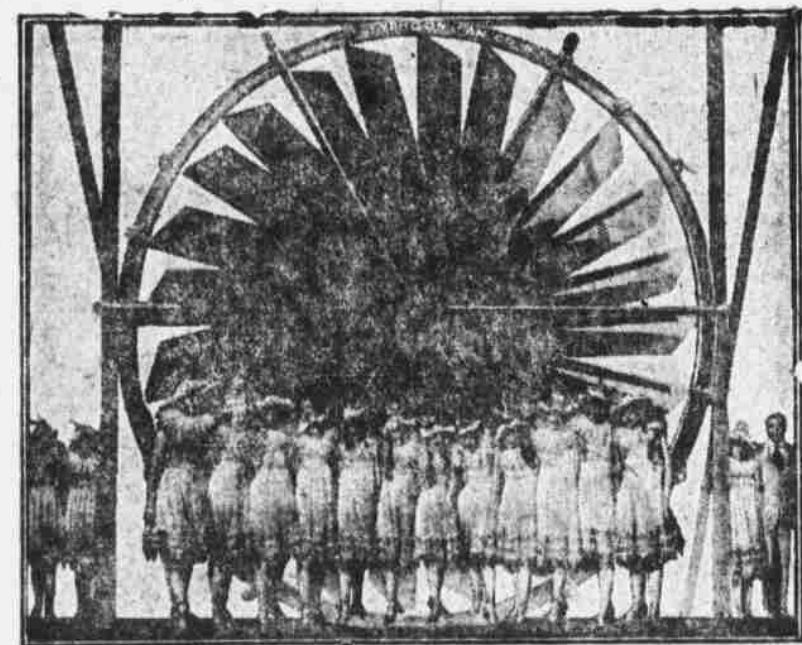
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